DOCUMENT RESUME

ED 170 443 UD 019 435

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TITLE Things Hawaiian.

INSTITUTION Hawaii Univ., Honolulu. Ethnic Resource Center for the Pacific.

SPONS AGENCY Office of Education (DHEW), Washington, D.C.
PUB DATE 75
GRANT OEG-0-74-9162

NOTE 21p.; Not available in hard copy due to reproduction quality of the original document; For related documents, see UD 019 434-446

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Clothing; Cooking Instruction; *Cultural Activities; Elementary Secondary Education; Food; Games; *Hawaiians; *Learning Modules; Musical Instruments
IDENTIFIERS *Hawaii

ABSTRACT

In this short guide, activities are described in five areas: musical instruments, games, canoe building, clothing instruction, and cooking with Hawaiian recipes. All of these activities are designed to help young Hawaiians find out about Hawaii's past. This guide is part of an artifacts kit which contains a few of the many different kinds of implements used by the ancient Hawaiians. A list of stores in Hawaii where items used in the kit can be bought is included. (PR)

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ED170443

THINGS HAWAIIAN

by Lehua Choo

illustrated by Roger Moses

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UD019435

A production of:

Ethnic Resource Center for the Pacific
Educational Foundations, College of Education
University of Hawaii
Honolulu, Hawaii 96822

Funded by Office of Education Grant Number OEG-0-74-9162

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Checklist of Kit Contents

1. 1 copy, Things Hawaiian
2. 2 Ka La'au - hula sticks
3. 4 Ili Ili - hula stones
4. 1 Ohe Hano Ihu - nose flute
5. 1 set, Konane - Hawaiian checkers
6. 1 Pala'ie - Hawaiian loop and ball game
7. 1 set, 'Ulumaika - 2 pegs; 2 stones
8. 1 Canoe
9. 3 pieces, Muslin
10. 1 copy, My Name is Stephen Kekaulike
11. 1 book and 3 cassette tapes, E Himeni Hawai'i Kakou - Let's Sing Hawaiian Songs
12. 1 copy, The Ancient Hawai'ians, How They Clothed Themselves
13. 1 copy, Hilo Legends

INTRODUCTION

Many of today's young Hawaiians are turning to the past of old Hawaii to find out something of what the old people were like, what they played with, and how they lived. This "looking back" has given many young Hawaiians a sense of who they are, where they came from, and pride in what they are today.

This Hawaiian artifacts kit contains a few of the many different kinds of implements used by the ancient Hawaiians. All of these items can be bought or handmade and used today. They are all made of natural materials and should last a long time. In this book are short descriptions of each item. We urge you to handle, practice and use the implements in the basket, and read the book to learn more about our old Hawaiian ways.

MUSICAL INSTRUMENTS

Most of the musical instruments made by the ancient Hawaiians were used as hula, or dancing, accompaniments. The Hawaiians did not use melody or harmony like the music we sing today. Instead, they chanted in two or three tones. Many of the ancient instruments, like the drum or the rattle, were used to beat rhythms in time to the chants.

Words and their meanings were far more important to the Hawaiians than melody. Every oli, or chant, had at least three different meanings to it, one of which was "hidden" or known only to the composer. Hawaiian music was also closely tied to religion so it became very sacred to learn and practice hula and oli. The times of joy and parties, however, were always marked with gay, abandoned dancing and singing. In fact, every part of ancient life was marked with a ceremony that demanded a mele, or poem, to commemorate it. These mele were composed by a music master, or kahu mele, and these mele carried the history of a proud people.

The musical instruments included in this kit contain two items that were used by dancers and one special wind instrument.

Ka La'au (hula stick)

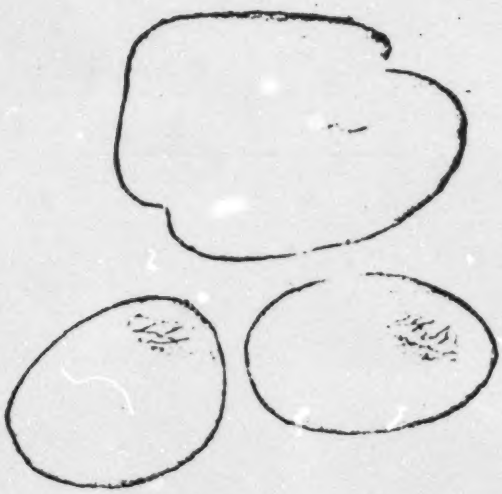
Ka la'au are hula sticks used by dancers to beat rhythms while dancing. In the old days, the two sticks were each of a different size and were used both by dancers and by chanters. A long stick, sometimes four to six feet long tapering to a point at one end, was held still in the left hand while the other hand held a much shorter piece, six to nine inches long. The short stick was used to hit the longer stick in steady beats. Ka la'au were made of hard woods. The early Hawaiians preferred the heavy wood of the kauila tree.

The ka la'au in this kit are considered a modern adaptation. They can be played simply by striking one piece against the other to produce a clear, resonant sound.

Ili Ili (hula stones)

The ili ili or hula stones can be compared to Spanish castanets. Two stones are held in each hand. Struck together, the stones produce a pleasing castanet "click." The ili ili are played by dancers to keep rhythm to the steps of a dance.

In ancient times, and even today, people who needed ili ili spent time looking for smooth, flat, water-worn, small stones along stream beds. However, the Bishop Museum does have three sets of stones made of heavier rock than those found in stream beds, shaped and polished by hand in a rectangular form. These have a louder click.



To use the stones in this kit, place one stone flat against the last three fingers of each hand. Hold the other stone between the thumb and first finger. Practice until your hands can produce clear sounding clicks by striking both rocks together in each hand. Auwe! It's not as easy as it looks, is it?

Ohe Hano Ihu (nose flute)

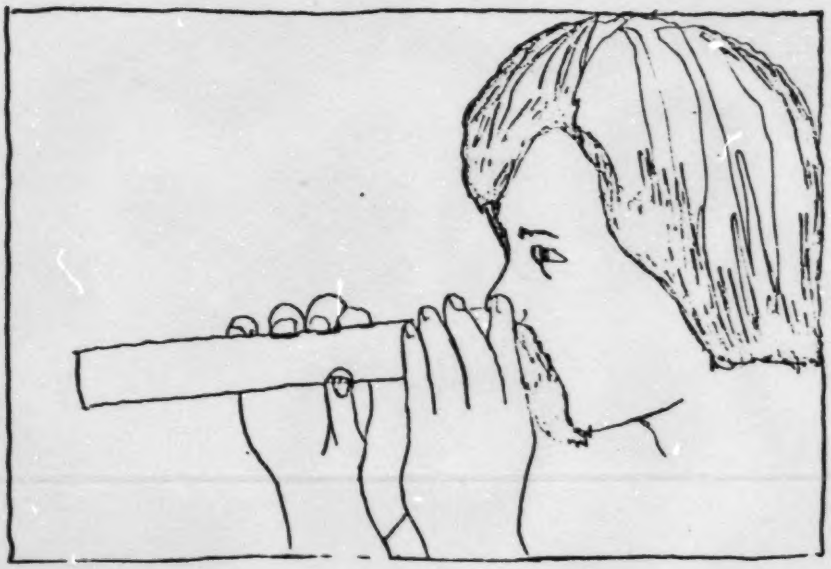
The ohe hano (bamboo instrument) ihu (nose) or nose flute, was one of just a few wind instruments. It is the only one played with the nose. Since the oli and mele of old Hawaii were simple in tone changes, the nose flute had only two or sometimes three holes. But the use of the nose flute was much more enchanting than the melodies one could play on it.

The old Hawaiians (and some of us today) believed that words from a person's mouth could be good or evil, depending on what one was expressing from his or her heart. But one's nose could only breathe in or out the pure, fresh air of Hawaii. Therefore, blowing the nose flute was considered pure and clean. People in love used the nose flute as a means to express their love to one another. It is said that a Hawaiian man would creep silently in the night to the grass hut of the woman he loved. At the edge

of the house where she slept, her lover would play very low and softly on his flute so only she could hear. The nose flute was banned by foreign missionaries when they found out what it was used for because they considered this kind of love-making evil, even though the Hawaiian people considered it pure and clean.

To play the ohe hano ihu, close your right nostril with your index finger (see illustration on the left).* This will allow the air to flow more strongly through your left nostril into the flute. Then place the flute under your nose (see illustration on the right). Do not cover the hole, but rather blow softly over it much as you do to "play" a bottle.

Since Hawaiian melody consisted of only chants, you will find only two or three holes in your flute for tone variation. This is to remain consistant with the original ohe hano ihu.



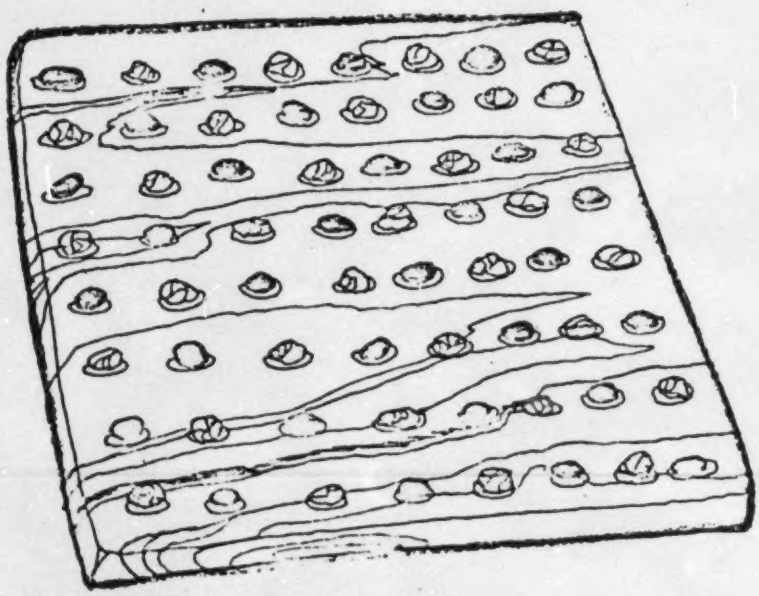
*The instructions for playing the ohe hano ihu were written by Calvin Hoe of the Waiahole Poi Factory in Kahaluu, Oahu. The illustrations were also traced from photographs by Mr. Hoe.

GAMES

Playing games was an important and well-liked part of ancient Hawaiian life. A special season called makahiki that lasted for about four months was set aside around October of each year to celebrate and play games. This followed the season of harvest and taxation. Work, including battles between the islands, or between chiefs on one island, was put aside so the people could practice and play a great variety of games. Makahiki was celebrated by alii (chiefs) and maka'ainana (common people) alike and was a time to relax and have fun.

Konane

Konane is a quiet game played by two people seated across from one another with a checker-patterned board between them. The idea of the game is to move your pieces in such a manner that your opponent cannot make any more moves. Many alii, especially King Kamehameha I, were considered masters at this game.



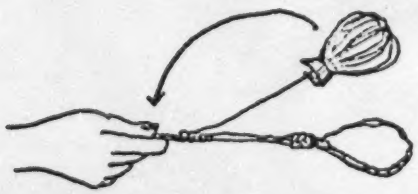
Playing pieces are white coral stones and black beach stones, just like in the old days. The konane board is made either of wood (like the koa wood board in this set) or stone. A fine, old stone board is still in use at the City of Refuge in Honaunau on the island of Hawaii.

To play the game well, you must carefully plan and carry out your strategy. In the old days, skillful players would begin early in the morning and end just before sunset. Instructions in playing the game are included in your kokane game box.

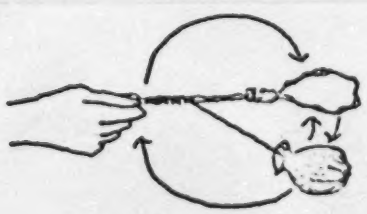
Pala'ie

Pala'ie, or the loop and ball game, was a simple sport played by children and older people in early Hawaii. The playing instrument is a loop of braided coconut frond ribs with a ball of tapa attached to the handle by a length of cord. The idea is to maneuver the ball onto both sides of the loop with one hand continuously. Instructions for playing pala'ie are presented below. The game is not as easy as it looks, but you will enjoy it very much.

Start by placing the tapa ball on top of the loop.



Flick your wrist causing the ball to go up and around to touch the bottom of the loop.



Then move your hand slightly to cause the ball to return to the starting position. Thus, if done correctly, the ball will have completed two 360° circles--the first as the ball goes up and over and the second as it returns to the starting position. Continue for as long as you can.

This game was played in old Hawaii by children and adults to a chant. Much like jumping rope the player is to coordinate the rhythm of the loop and ball with that of the chant.

The following chant was taught in the traditional oral manner to the Beamer children by their tutu (grandmother) Isabelle Kalili Desha in Ka'u on the island of Hawaii. The game can also be played competitively by seeing how many times you can complete the circle without missing.*

PALA'IE

(Loop and Ball Chant)

E kau, e kau e'io e
E pi'i i wai no kaua.
Ihea ka wai e pi'i ai?
I uka wale o Nini'ole.
He aha ka la'au e kau ai?
He'ohi'a la a he lama,
O hele ka hoku, ka malama,
Kau pu me ka mahinahina
Na wai ke ahi kau ui'uiki?
Na Pele ma i Kilauea

Perch, perch o 'io bird
Go to the upland to get us some water.
Where shall I find water?
In the far upland of Nini'ole.
On what trees shall I perch?
On the 'ohi'a and the lama,
Set the stars, the night lights shine,
And the dim moon above
Whose light is blinking yonder?
It belongs to Pele's family at Kilauea.

*The instructions for playing the pala'ie, the chant, and the illustrations were provided by Calvin Hoe of the Waiahole Poi Factory in Kahaluu, Oahu.

'Ulumaika

'Ulumaika, or simply maika, was a sport considered very worthy and noble. Anyone could play the game and any number could participate. Success depended on who could roll a small round stone between two stakes set a few inches apart in the ground, or who could bowl it the farthest. The early Hawaiians used this as a betting game, and hunted up the best 'ulumaika players they could find to place a bet on. Kahunas would study the signs and omens as well as the strong bodies of the players to counsel all the bettors how to bet.

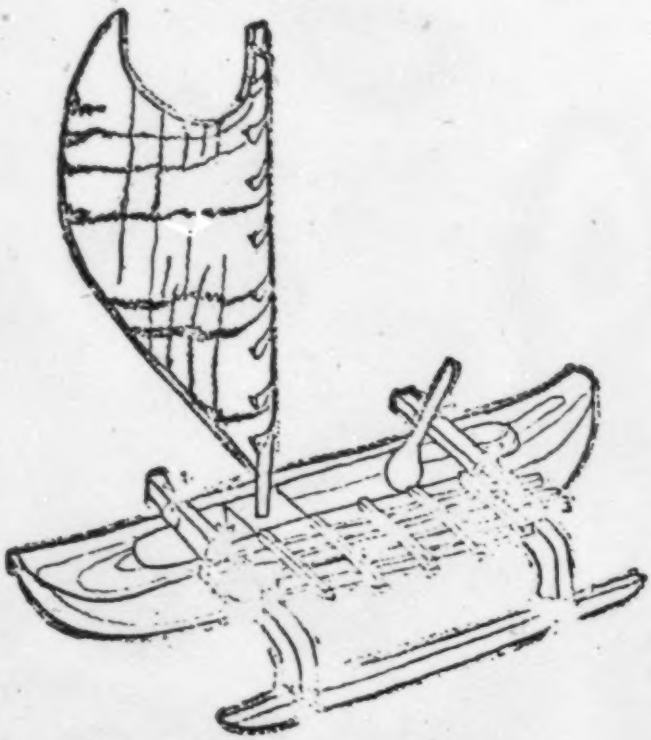
The stones most often used to bowl were usually two to six inches in diameter and three to four inches thick. Ulu was also the word used for breadfruit, which was sometimes used to play this game. On the island of Moloka'i there is said to be several ancient tracks that were used to roll the maika stone on. Some of the tracks are straight while others are curved. The game was a popular one during the time of makahiki. Further directions for playing the game may be found on the box containing the stakes and the stones.

THE CANOE

The Hawaiian canoe, or wa'a, was an extremely important possession of the ancient people. Its uses varied from small fishing expeditions to the transportation of many huge warriors

and finely dressed alii during battles between the islands. The canoe was favored as a means of transporting many different kinds of things, including food, animals, crafts, tools and people from one island to another or even from one place to another place on the same island. There were simple outrigger canoes, ko'okahi, that a boy could use to fish in the shallow waters above the reefs and there were great doubled hulled war canoes, peleleu, made for King Kamehameha the Great in 1796.

Canoes used by the alii were beautiful, finely built vessels that could be shown off to other people with great pride. Single hulled canoes could be built to carry one, two, three, four or up to eight people at a time. Some of these larger outrigger canoes were long and sleek and were used most often in heated racing contests. The largest and sturdiest canoes were those used for the long and dangerous ocean voyages up from Tahiti into the unknown that brought our searching ancestors to these islands.



The canoe was usually fashioned from the wood of a large, sound koa tree. But canoes were also made from the wood of the breadfruit, kukui, ohia'ha, and wiliwili trees. The early Hawaiians used a variety of tools to chop down the tree, dig out the inside, shape the hull, carve the stem and stern, transport the unfinished canoe to a canoe house, finish the shaping and carving, paint the canoe, fit the seats and the rails, make the float, or ama, lash it and the booms, or iako, for the sails to the canoe, and furnish it with carved paddles and a gourd bailer.

The most important part in building and furnishing a canoe was the way in which it was religiously attended to by the kahuna kalai wa'a, or the best skilled canoe craftsman that one could find. From choosing the tree to dedicating the finished craft, the kahuna kalai wa'a chanted and prayed that no canoe gods would be offended in the building of a particular canoe. Every step in the making of a canoe was accompanied by a chant or an offering or both so that the owner could use his canoe in safety. Early Hawaiians built their canoes with great care because canoes were among the most prized possessions a man could own.

The canoe in your kit is a single hulled canoe with an outrigger, a replica of that which could have been used for fishing.

CLOTHING

This kit contains three pieces of muslin. We invite borrowers of this kit to have children make a design on a small section of the muslin. Eventually, we expect the plain muslin to be transformed into an exciting example of a variety of childrens' art work from all the islands of Hawaii.

The muslin may be printed with a tapa design following the directions given below taken from the book, Watermelon Seeds, printed in 1974 by the Honolulu Community Action Program.

Tapa Printing

For permanent use, the designs can be carved in artgum erasers. Potatoes can be used for temporary printers. For a positive design,

trace the outline, then cut away surrounding material. For negative, cut away within the outline. Let the child paint the printer with tempera, blot it on a paper towel, then print the material.

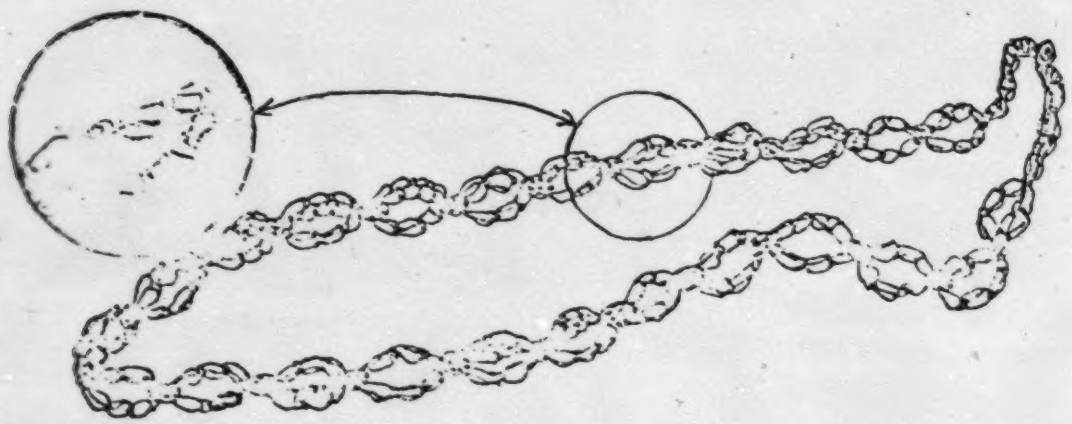
The pieces of muslin cloth may also be used as articles of clothing. Women of old Hawaii wore a simple long piece of soft tapa wrapped around their bodies. These "skirts" were called pa'u and were dyed and printed by the Hawaiian women in many different colors and designs.

The ancient Hawaiians did not know how to sew fitted clothes, and neither did they have the tools to do it with. The women wore their tapa just as they made it from the bark of different trees.

The longer piece of muslin in your kit can be worn as a pa'u by older children. The smaller pieces of muslin may be worn by younger children. Have someone help you to dress. Start at the right side of your body and simply wrap the wider, longer piece of muslin material found in your kit around your body. Let the material fall straight as it is being wrapped. Tuck and fold the loose end into the top part of the pa'u.

The same piece of muslin may be worn as a kikepa. Women dancers sometimes wore the kikepa. It is a dancing costume similar to the pa'u, except that the loose end is brought over the left shoulder and tucked in at the top of the skirt. A pin can be used to secure the loose end to the bodice.

Use the shell lei in your kit as adornment. The shells are similar in color and shape to the tiny shells found on the beaches of Ni'ihau that are also strung into leis.



The smaller pieces of muslin can also be worn as a malo by boys. See page 35-41 of the book, The Ancient Hawaiians, How They Clothed, to learn how a malo was worn and how to put one on.

OLD HAWAIIAN RECIPES

The following recipes are taken from the book, Watermelon Seeds, printed in 1974 by the Honolulu Community Action Program.

Coconut

There are many varieties of coconuts growing in Hawaii. It is fun to compare opening different kinds. Some have soft meat, some have hard, and so on. If possible, gather the coconuts with the class and look at the trees they come from. Have a parent demonstrate husking and breaking the coconut. Take out the meat and clear liquid and sample them. Use the half shells to make cymbals for the rhythm band or plant seeds in them.

Pick up a sprouted coconut and let it grow in a sunny corner of the room. You may want to try eating some of the pith from the sprout.

Coconut Cream

After breaking the coconut, ask a resident to grate it Tahitian style right out of the shell. Cover grated coconut with boiling water and squeeze mixture through cheesecloth.

If you have access to a vegetable juicer, the kind used to make carrot juice, it is even simpler. Feed the pieces of coconut into the juicer. A little cream will come out of the spout, but take the rest of the coconut out of the juicer, cover with boiling water, and feed the mixture back into the juicer. The result is pure, strained coconut cream.

Banana Poi

Mash the meat of ripe bananas. Add a bit of sugar if desired. Mix in coconut cream to moisten. This was eaten frequently in old Hawaii.

Breadfruit Poi (Ulu Poi)

Bake breadfruit til done. Mash meat and mix with coconut cream and a dash of sugar. Another old Hawaii recipe.

Haupia

3 cups coconut cream (use frozen if no fresh)
3 cups water
1/3 cup cornstarch
1/2 cup sugar
1/4 tsp. salt
dash of vanilla

Mix all ingredients. Bring to a boil, stirring constantly. Boil till thickened, about ten minutes. Pour into flat pan. Let cool. Cut into squares. Raisins may be added if desired.

Laulau

1 lb. fresh pork
1 lb. brisket stew meat
3/4 lb. salted salmon or butterfish
3 lbs. taro leaves
24 ti leaves
salt

The children should be able to strip the taro stalks if you warn them not to put them in their mouths. Raw taro greens may cause itching to the mouth and throat. Show them how to peel the tough skin from the stalk and center rib of the leaves. It should come off in one piece. Do the same with the ti leaves.

Divide pork, meat and fish into 12 parts. Salt to taste with Hawaiian salt. Wrap one portion of the meat mixture in 8 to 10 taro leaves.

Place this wrapped bundle in the center of two medium ti leaves placed in a cross. Roll the ti leaves around the bundle and tie with a clean string.

Steam the bundles for four hours or more in a covered steamer in the oven, or pressure cook for 1 1/2 hours at 15 pounds.

BOOKS

E Himeni Hawai'i Kakou - Let's Sing Hawaiian Songs

A music unit comprised of a book and three accompanying cassette tapes. The unit is explained in the introduction (page v) of the book. Mahalo to the State of Hawaii Department of Education for providing us with this excellent music unit for inclusion in the kit.

My Name is Stephen Kekaulike

A picture-story book of a Hawai'ian family residing in Papakalea, Honolulu.

The Ancient Hawai'ians, How They Clothed Themselves

Contains detailed descriptions of how Hawai'ian tapa was made and worn.

Hilo Legends

A collection of twelve authentic Hawai'ian legends.

Where We Bought Everything

Eleven of these kits have been placed at the public libraries throughout the islands of Hawaii. If you would like to have a kit of your own, feel free to xerox this book. Below, you can find out where we bought all the items included in the kit.

Round the World Imports, Inc. Ph: 947-2805
2525 S. King Street
Honolulu, Hawaii 96814

Lauhala baskets

Waiahole Poi Factory Ph: 239-9646
48-140 Kamehameha Highway
Kaneohe, Hawaii 96744

Pala'ie (Hawaiian loop and ball)
Ohe Hano Ihu (nose flute)
Ka La'au (hula sticks)

Anekona Ph: 536-8419
620 Coral Street
Honolulu, Hawaii 96813

Ili Ili (hula stones)
Konane (Hawaiian checkers)
'Ulumaika (pegs and stones)
Canoe

Joseph's Hula Supplies & Hat Cleaners Co. Ph: 949-2626
1525 Kalakaua Avenue
Honolulu, Hawaii 96814

Shell lei

Musashiya, Ltd. Ph: 536-2391
179 N. King Street
Honolulu, Hawaii 96817

Muslin

World Wide Distributors, Ltd. Ph: 536-1734
1132 Auahi Street
Honolulu, Hawaii 96814

Hilo Legends
The Ancient Hawai'ians, How They Clothed Themselves

Ethnic Resource Center for the Pacific Ph: 948-7859
c/o Educational Foundations
1776 University Ave., WA2-222
Honolulu, Hawaii 96822

My Name is Stephen Kekaulike
Distributed to all Department of Education schools; limited copies available at the University of Hawaii Bookstore.

Department of Education Ph: 548-6911
1390 Miller Street
Honolulu, Hawaii 96813

E Himeni Hawai'i Kakou - Let's Sing Hawaiian Songs
Limited copies were produced and distributed to Department of Education schools in Hawaii.